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## Enacting the Between

*On dis/continuous intra-active becoming of/through an Apparatus of Material Storytelling.  
Book 1: Posing (an Apparatus of) Material Storytelling as discontinuous intra-active rework of  
organizational practices*

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# Summary

## Enacting the Between

*On dis/continuous becoming of/through an Apparatus of Material Storytelling* - is a dissertation that enacts a two-part 'posing' (in a two-book-cut) of a research-based methodology coined as Apparatus of Material Storytelling. Part 1 (Book 1) builds theoretical evidentiary support by diffractively coining the phenomenon of *Material Storytelling* and the *Apparatus of Material Storytelling* as a metaphysical, philosophical, theoretical and methodological backdrop for three modes of enacting 'the between' of reworking organizational practices; *Stories of space* inspired by Feng-shui, *Stories of artifacts* inspired by Sand-play and *Stories of bodies* inspired by Bodynamic. Part 2 (Book 2) builds evidentiary support for the Apparatus of Material Storytelling through an example of reworking organizational practices through these modes of enactment and from the act of a turn-by-turn multimodal constituent analysis (as 'documentation') of such a practice.

The research motives that have governed the envelopment of the Apparatus of Material Storytelling are the following:

“

*1) how does the meaning and matter (including time and space) entanglement of (processes of becoming in) organizational living enable us to understand processes of organizational change (and not least the concept of change itself) rather differently?*

And:

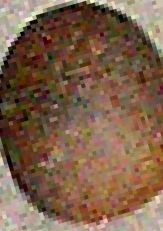
“

*2) how can the recognition and active employment of this intra-play of meaning-matter modalities reconfigure (what is presently mostly talked about as embodied/enacted hegemonies of) habitual (working) life practices in-formed by the Cartesian duality split as well as a Newtonian space-time framework that dominate Western thinking?*

Book 1:

*Posing (an Apparatus of) Material Storytelling as discontinuous intra-active rework of organizational practices*

Configures the Apparatus of Material Storytelling by placing Material Storytelling within the research fields of multimodality and materiality and specifically within the posthuman performative approach of the Baradian onto-epistemology of *Agential Realism*, with the diffractive meth-





odology that accompanies it. On this ground the notion of Material Storytelling is diffracted as a (non-local) diffractive grating for material-discursive-affective practices of the three (material-story) modes of enactment. This is done first through a diffractive reading of the Baradian onto-epistemology and Bojean storytelling theory and (as part of that) narrative research. A *quantum amendment* is made that poses Material Storytelling as a *diffractive approach* of intra-active-being-of-the-world that is cut together/apart from two other approaches to reworking organizational practices within the field of storytelling; an *interpretive approach* of a narrative-being-in-the-world, and a *resituative approach* of historical-being-in-discourse. As a diffractive approach Material Storytelling is elaborated further as *subterranean subtleties of vital intra-actions*, to account for an affective dynamic integral to the congealing of agency of spacetime-mattering in Material Storytelling practices. This is accomplished through a diffractive reading of the Bergsonian process-philosophical apparatus and the Baradian and Bojean apparatus'. Thereby a model and a specific vocabulary of the Apparatus of Material Storytelling are enacted entailing among others; *deconfiguration*, *spacetime-mattering*, *vital intra-actions*, *affective sites of engagement*, *material-discursive-affective practices*, *entangled durations*, *touching responsiveness*, *quantum jazzing*.

Book 2:

*'How to build an oasis with a good conscience' – organizational becoming through an Apparatus of Material Storytelling*

Enacts 'the between' of human-non-human agencies of an action research project as diffracted by the Apparatus of Material Storytelling. The three modes of enactment are here depicted as apparatuses working in the organizational change process - thus as modes of *intra-active being-of-the-world* to build evidentiary support for the Apparatus of Material Storytelling. The Material Storytelling model and vocabulary diffracted through Part 1, Book 1 are working as an analytical apparatus for a five part analysis of the (action research) process of reworking organizational practices at a Deaf and Blind institution in Aalborg, Denmark over a six months period (September 2008 - March 2009). The analysis of the process is structured around a partial element of the complex storytelling event as a whole, a crucial moment that took place midway into the six-months duration of the project and in the analysis this 'moment in time' is enacted as the recursive fixed point for excursions - outings - into both the chronological past and the future. The five part multimodal constituent analysis thereby documents the dis/continuity of this change process and depicts how various material story configurings functions as memory-devices of/for the dis/continuous enactment of entangled durations across various spacetimescales of the between intra-act of the workshop setting. Book 2 builds the evidentiary support for the stated claims on meaning/matter entanglement in the following two formats:

1)

In a multimodal constituent analysis of (the videotaped) intra-active material-discursive-affective practices of 'the between' of the constituents in the crucial moment of deconfiguring the problem-complex dealt with December 10<sup>th</sup> 2008. Thus the deconfigurative enfolding of spacetime-matter manifold of the crucial moment as it progresses turn-by-turn aka cut-by-cut. This 'documentation' is performed in Analysis Part 1, Part 3 and 4.

2)

In a multimodal constituent analysis of how the sandbox-based storyboard apparatus of the 'Now' envelope entangled durations across larger spacetimescales of the six months development process and beyond. Here the recollected spacetime-matter manifold (the sandbox storyboard) functions as a diffractive grating for enacting the 'relevant rest' of the 'data-material'. Again snapshots (literally) of former or subsequent events (in a chronos spacetimescale) of spacetime-matterings are functioning as memory devices to 'document' dis/continuent spacetime-matter deconfigurations across larger spacetime-scales. This is 'documenting' how other spacetime-matterings are re-actualized, recollected; or *deconfigured* as entangled durations of the sandbox-based apparatus of the 'Now'. Those de-localized agencies are 'voiced' so to say by the local mutually constituted agencies of the enacted spacetime-mattering; the material storyboard or the rebuild living room of the organizational surround. This 'documentation' is performed in Analysis Part 2 and to some extent in 3 and 5.

Together the two modes of 'analysis as documentation' thus cover the/a developmental process of organizational restory-work as a process of Material Storytelling of six months' duration diffracted through a multimodal constituent analysis. What ties the two modes of analysis together is the 'Now'; A crucial moment of a co-storying action of intra-active material-discursive-affective practices (sto-

rymodes) that diffracts (affects) the spacetime-mattering of the 'Now' where indeterminacy gets solved action-by-action, cut-by-cut.

How the enactment of a possibility for a different cut of relationalities – in this case of a priority of practices - enacts a possibility for change is an important way of making

change believable and congealed. Here, this believability and congealing is enhanced because the sandbox-apparatus afforded these material-discursive practices in question to be invited 'in' by being reconfigured through this maneuverable world of the sandbox as 'Stories of artifacts'. As the material objects are visual, material and maneuverable memory-devices or onto-semantic *diffractive apparatuses*, they co-constitute a different field of possibility for reconfiguring problem complexes to that of the 'verbal cure'. A different participatory framework is enacted with possibilities for intra-actively 'grasping' phenomena (perhaps in a different fashion than would be possible in talk only) as 'showing in action' or 'Stories of bodies' and 'deal with them' as a problematic not just physically, but also through talk, emphasizing the problem-complexes dealt with very literally as material-discursive practices. This process of organizational rework entails as such the dismantling of the 'old' practices understood also as the breaking down of the 'old' materially configured practices and the establishing or the materializing of the 'new' configuration in a rebuilt organizational surround as 'Stories of space'. Both aspects are part of Material Storytelling's manner of reconfiguring organizational practices. I argue this to be a mundane, yet highly important, but often overlooked, point in approaches to organizational rework that do not credit the agency of matter.

The contribution of the dissertation can be summarized as:

- 1) 'grounding' the Baradian theoretical framework of radical new materialism to analyzing everyday practice, especially in relation to organizational change (the apparatus of organization meeting the apparatus of action research project meeting the apparatus of three 'alternative' methods)
  - *'applying' the Baradian approach to a concrete, longitudinal case study*
- 2) approaching organizational theory and change from a quantum, complexity/entanglement perspective to enact a different 'cut' of (the practice of) change altogether that questions the 'Great Divide' of human superiority
  - *bringing practice closer to the material-discursive-affective, situated character of it*
- 3) leaving the talk-based (be it conversation or interview analysis) approach to organizational life/change and going for multimodality
  - *taking storytelling to another, material level*
- 4) debating and enacting seriously the nature and entanglement of theory, analysis, and scientific reporting/writing
  - *the 'productive machinery' of the dissertation*